The Science For Conservators Series Cleaning Vol 2 Heritage Care Preservation Management | b71e6625b5abd2ca8e04d2d43a8b2d17


Cleaning
Conservation Science

This second edition of 'Textile Conservator's Manual', now revised and available in paperback, provides an in-depth review of the current practice, ethics and materials used in textile conservation. Concentrating on decorative art objects from the major cultures, the book gives practical instruction and a wide variety of case histories. While the format has been simplified, the text has been expanded and updated to include changes bought about by recent developments in the conservation of material. This new information will increase the reader's ability to interpret signs of ageing and past activity on the object. New case histories in Part Two represent major investigations into the technical history. A basis is provided from which to develop practical skills, taking into account the needs of the object, its essential characteristics of appearance and, above all, its structure. The book covers a wide range of decorative objects, from a fragment of linen 4000 years old to a theatrical backcloth of the twentieth century. This book is practical and thought-provoking, not only about what is being done and how, but also why.

THz Technology Applied to Cultural Heritage in Practice

Conservation and Restoration of Glass is an in-depth guide to the materials and practices required for the care and preservation of glass objects. It provides thorough coverage of both theoretical and practical aspects of glass conservation. This new edition of Newton and Davison's original book, Conservation of Glass, includes sections on the nature of glass, the historical development and
technology of glassmaking, and the deterioration of glass. Professional conservators will welcome the inclusion of recommendations for examination and documentation. Incorporating treatment of both excavated glass and historic and decorative glass, the book provides the knowledge required by conservators and restorers and is invaluable for anyone with glass objects in their care.

**Textile Conservator's Manual**

Author David Saunders, former keeper of conservation and scientific research at the British Museum, explores how to balance the conflicting goals of visibility and preservation under a variety of conditions. Beginning with the science of how light, color, and vision function and interact, he proceeds to offer detailed studies of the impact of light on a wide range of objects, including paintings, manuscripts, textiles, bone, leather, and plastics. With analyses of the effects of light on visibility and deterioration, Museum Lighting provides practical information to assist curators, conservators, and other museum professionals in making critical decisions about the display and preservation of objects in their collections.

**Conservation and Restoration of Ceramics**

Conservation of artefacts and heritage materials is an increasingly popular and fascinating area, spanning both historical and scientific disciplines. Materials come in many forms ranging from sunken ships to tapestries, from buildings to books. With this wide range of matrices and materials to analyse and preserve, an interdisciplinary approach is needed drawing upon skills from many areas of knowledge. Conservation Science: Heritage Materials links these fields of research together forming a
comprehensive text book that discusses analytical aspects, wall paintings, organic and inorganic materials. It provides up to date information on subjects including research on decay and degradation and an understanding of the deterioration mechanisms of historic and artistic works. Also included are a number of case studies of particularly important finds including the upkeep of the Mary Rose and the preservation of the sail on Nelsons ship HMS Victory. This book provides an essential guide and reference source for those working in all areas of heritage conservation.

Nanoscience for the Conservation of Works of Art

'Chemical Principles of Textile Conservation' provides must-have knowledge for conservators who do not always have a scientific background. This vital book brings together from many sources the material science necessary to understand the properties, deterioration and investigation of textile artefacts. It also aids understanding of the chemical processes during various treatments, such as: cleaning; humidification; drying; disinfection; disinfection; and the use of adhesives and consolidants in conservation of historical textiles. Textile conservators will now have ready access to the necessary knowledge to understand the chemistry of the objects they are asked to treat and to make informed decisions about how to preserve textiles. The combination of a chemist and a conservator provides the perfect authorial team. It ensures a unique dual function of the text which provides textile conservators with vital chemical knowledge and gives scientists an understanding of textile conservation necessary to direct their research. The many practical examples and case studies illustrate the utility of the relatively large chemical introduction and the essential chemical information which is included. The case studies, many illustrated in colour, range from the treatment of the Ghandis' clothes, high-altitude flying suits and a Mary Quant raincoat, to the Hungarian Coronation Mantle.
Science for Conservators

This book contains the papers presented at the second World Scientific Congress of Golf. The overall theme of the congress is the application of science, scientific method and scientific research in golf. The congress is intended to provide a forum for scientists of different disciplines to meet and discuss their ideas and research and for practising coaches to interact with scientists.

The Science for Conservators Series

'The Organic Chemistry of Museum Objects' makes available in a single volume, a survey of the chemical composition, properties and analysis of the whole range of organic materials incorporated into objects and artworks found in museum collections. The authors cover the fundamental chemistry of the bulk materials such as wood, paper, natural fibres and skin products, as well as that of the relatively minor components incorporated as paint, media, varnishes, adhesives and dyes. This expanded second edition, now in paperback, follows the structure of the first, though it has been extensively updated. In addition to chapters on basic organic chemistry, analytical methods, analytical findings and fundamental aspects of deterioration, the subject matter is grouped as far as possible by broad chemical class - oils and fats, waxes, bitumens, carbohydrates, proteins, natural resins, dyestuffs and synthetic polymers. This is an essential purchase for all practising and student conservators, restorers, museum scientists, curators and organic chemists.

Preventive Conservation in Museums
This volume is the first comprehensive collection of texts on the conservation of art and architecture to be published in the English language. Designed for students of art history as well as conservation, the book consists of forty-six texts, some never before translated into English and many originally published only in obscure or foreign journals. The thirty major art historians and scholars represented raise questions such as when to restore, what to preserve, and how to maintain aesthetic character. Excerpts have been selected from the following books and essays: John Ruskin, The Seven Lamps of Architecture; Bernard Berenson, Aesthetics and History in the Visual Arts; Clive Bell, The Aesthetic Hypothesis; Cesare Brandi, Theory of Restoration; Kenneth Clark, Looking at Pictures; Erwin Panofsky, The History of Art as a Humanistic Discipline; E. H. Gombrich, Art and Illusion; Marie Cl. Berducou, The Conservation of Archaeology; and Paul Philippot, Restoration from the Perspective of the Social Sciences. The fully illustrated book also contains an annotated bibliography and an index.

Museum Lighting

Color Science and the Visual Arts

Conservation

The Organic Chemistry of Museum Objects provides an account of the composition, chemistry, and analysis of the organic materials which enter into the structures of objects in museum collections. This book is not intended to duplicate the information available in existing handbooks on the materials and
techniques of art and conservation but rather to convey the state of knowledge of the chemical composition of such materials and so provide a framework for a general understanding of their properties. The book begins with a review of basic organic chemistry, covering hydrocarbons and compounds with functional groups. It then describes spectrometry and separation methods. This is followed by discussions of the chemistry and composition of oils and fats, natural waxes, bituminous materials, carbohydrates, proteins, and natural resins and lacquers. Subsequent chapters deal with synthetic materials, i.e., high molecular weight polymers of a wholly synthetic nature; and natural and synthetic dyestuffs. Also discussed are the deterioration and other changes in organic materials resulting from both free radical and ionic reactions; and the application of analytical methods to identify the organic materials of actual museum objects. This book is intended for both chemists and nonchemists.

The Interface Between Science and Conservation

The conservation of skin, leather and related materials is an area that, until now, has had little representation by the written word in book form. Marion Kite and Roy Thomson, of the Leather Conservation Centre, have prepared a text which is both authoritative and comprehensive, including contributions from the leading specialists in their fields, such as Betty Haines, Mary Lou Florian, Ester Cameron and Jim Spriggs. The book covers all aspects of Skin and Leather preservation, from Cuir Bouillie to Bookbindings. There is significant discussion of the technical and chemical elements necessary in conservation, meaning that professional conservators will find the book a vital part of their collection. As part of the Butterworth-Heinemann Black series, the book carries the stamp of approval of the leading figures in the world of Conservation and Museology, and as such it is the only publication available on the topic carrying this immediate mark of authority.
Solvent Gels for the Cleaning of Works of Art

For more than ten years, the Science for Conservators series has been the key basic texts for conservators throughout the world. Scientific concepts are basic to the conservation of artefacts of every type, yet many conservators have little or no scientific training. These introductory volumes provide non-scientists with the essential theoretical background to their work.

An Introduction to Materials

Chemical Principles of Textile Conservation

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The Science For Conservators Series

Understanding the chemistry behind works of art and heritage materials presents an opportunity to apply scientific techniques to their conservation and restoration. Manipulation of materials at the nanoscale affords greater accuracy and minimal disturbance to the original work, while efficiently combating the affects of time and environment. This book meets the growing demand for an all-
encompassing handbook to instruct on the use of today's science on mankind's cultural heritage. The editors have pioneered modern techniques in art conservation over the last four decades, and have brought together expertise from across the globe. Each chapter presents the theoretical background to the topic in question, followed by practical information on its application and relevant case studies. Introductory chapters present the science behind the physical composition of art materials. Four chapters explore various cleaning techniques now, followed by four chapters describing the application of inorganic nanomaterials. Each chapter is fully referenced to the primary literature and offers suggestions for further reading. Professional conservators and scientists alike will find this essential reading, as will postgraduate students in the fields of materials and colloid science, art restoration and nanoscience.

Organic Chemistry of Museum Objects

This book describes the current, concrete status of terahertz (THz) technology applied to scientific diagnoses of cultural heritage objects for conservation planning as well as for historical interest. It is unlike other THz-related scientific books in optics series, which only describe technologies and the physics behind them. A new method utilizing THz technology is introduced, which will help conservators and historians to analyse art objects at their museums. By using pulse echoes, THz imaging can noninvasively show internal structures such as layers in paintings and internal defects or additional pieces in objects. The biggest advantage of THz technology in heritage science is that THz waves can reveal the condition of preparation layers and supports of paintings that cannot be observed by other nondestructive testing methods, such as infrared (IR) or X-ray radiography. The condition of supports and preparation layers determine the lifetime of the paintings, so that their condition is the key factor for conservation planning. The comparison with existing classic methods for scientific analyses is
extremely important in the context of introducing new technologies in any research field, since most conservators and heritage scientists have their own protocols for classic methods. This book compares THz results not only with visible cross sections obtained using destructive methods, but also mid-IR, near IR, UV, X-ray, and nuclear magnetic resonance (NMR), which are considered to be nondestructive methods. The book suggests future work that can be done by THz specialists, especially concerning the development of THz cameras, and by engineers and scientists in other fields, such as signal processing and chemistry, as well as by conservators.

Materials for Conservation

Conservators and other museum professionals face a large number of issues involving the mechanical behavior of materials, including questions on craquelure, restoring physically damaged objects, art in transport, or the selection of adhesives. However, science in conservation and museum studies curricula focusses mostly on chemistry. This book fills this important gap in conservation training. It is the first such book written specifically for the conservation community and professionals with little or no background in (mechanical) engineering. It introduces the basics of mechanical properties and behavior of materials and objects with examples and exercises based on conservation practice. More complex issues of mechanical loading and advanced solutions are also introduced.

Paper and Water

Twenty-nine papers which aim to pool the insights and gains made by research carried out by conservation scientists in order to improve conservation techniques in the museums themselves.
Papers include: The impact of conservation science in the British Museum (Susan Bradley); The development of conservation science at the Tate Gallery (Stephen Hackney); The significance of physics in conservation research and education (Raik Jarjis); Botanical and ethnobotanical knowledge and the conservation of artefacts (Mark Sandy); Lasers in art conservation (Costas Fotakis et al.); The cleaning of coin hoards: the benefits of a collaborative approach (David Thickett and Celestine Enderly); Can scientists and conservators work together? (Ellen Ruth McCrady).

Cleaning

Facture presents the latest conservation research on masterpieces from the National Gallery of Art, Washington, spanning the early Renaissance through the present and encompassing a range of media. Volume 2 examines great art of two very different eras--the Italian Renaissance and the 20th century--and puts in new contexts works such as Giotto's Madonna and Child, bronze sculptures by Auguste Rodin, watercolors by John Marin, early paintings by Andy Warhol, and Mark Rothko's multiforms, which mark the birth of his abstraction. Seven essays are illustrated with outstandingly detailed photography and share a common approach. They each begin with meticulous material and analytical study of the work and then place the findings in a broader historical context, providing new perspectives on well-known works. A fascinating contribution to interdisciplinary scholarship on art, this publication extends a tradition of fostering dialogue among art historians, scientists, and conservators in the international community.
Science and art are increasingly interconnected in the activities of the study and conservation of works of art. Science plays a key role in cultural heritage, from developing new analytical techniques for studying the art, to investigating new ways of preserving the materials for the future. For example, high resolution multispectral examination of paintings allows art historians to view underdrawings barely visible before, while the use of non-invasive and micro-sampling analytical techniques allow scientists to identify pigments and binders that help art conservators in their work. It also allows curators to understand more about how the artwork was originally painted. Through a series of case studies written by scientists together with art historians, archaeologists and conservators, Science and Art: The Painted Surface demonstrates how the cooperation between science and humanities can lead to an increased understanding of the history of art and to better techniques in conservation. The examples used in the book cover paintings from ancient history, Renaissance, modern, and contemporary art, belonging to the artistic expressions of world regions from the Far East to America and Europe. Topics covered include the study of polychrome surfaces from pre-Columbian and medieval manuscripts, the revelation of hidden images below the surface of Van Gogh paintings and conservation of acrylic paints in contemporary art. Presented in an easily readable form for a large audience, the book guides readers into new areas uncovered by the link between science and art. The book features contributions from leading institutions across the globe including the Metropolitan Museum of Art, New York; Art Institute of Chicago; Getty Conservation Institute; Opificio delle Pietre Dure, Firenze; National Gallery of London; Tate Britain; Warsaw Academy of Fine Art and the National Gallery of Denmark as well as a chapter covering the Thangka paintings by Nobel Prize winner Richard Ernst.

Conservation of Furniture

This book is a comprehensive resource covering the principles and practice of the conservation and
restoration of furniture, and other decorative art objects made wholly or partly of wood. It integrates theory with practice to show the principles which govern interaction between wooden objects, the environmental and conservation treatments and the factors which need to be taken into account to arrive at acceptable solutions to conservation problems. The practical knowledge and experience of a team of conservators active in the field are bought together with theoretical and reference material from diverse sources and unified within a systematic framework. Specialist conservators from related disciplines cover diverse materials often incorporated into furniture.

International Encyclopedia of Information and Library Science

'Conservation: Principles, Dilemmas, and Uncomfortable Truths' presents multi-perspective critical analyses of the ethics and principles that guide the conservation of works of art and design, archaeological artefacts, buildings, monuments, and heritage sites on behalf of society. Contributors from the fields of philosophy, sociology, history, art and design history, museology, conservation, architecture, and planning and public policy address a wide range of conservation principles, practices, and theories from the US, Canada, Europe, Australia and New Zealand, encouraging the reader to make comparisons across subjects and disciplines. By wrestling with and offering ways of disentangling the ethical dilemmas confronting those who maintain and sustain cultural heritage for today and tomorrow, 'Conservation: Principles, Dilemmas, and Uncomfortable Truths' provides an essential reference text for conservation professionals, museum and heritage professionals, art and cultural historians, lecturers and students, and all others invested in cultural heritage theories and practices. Alison Richmond, as a Senior Conservator in the Victoria and Albert Museum and Deputy Head of the Conservation Department at the Royal College of Art, maintains teaching and research roles in conservation theory, principles and ethics, and has developed decision-making tools for conservators.
She is an Accredited Conservator-Restorer (ACR), a Fellow of the International Institute for Conservation (FIIC), and a Trustee of the UK's Institute of Conservation (Icon) since 2005. Alison Bracker received her PhD in the History of Art from the University of Leeds, and manages the Events & Lectures programme at the Royal Academy of Arts in London. As co-founder of Bracker Fiske Consultants, she advises on the presentation, description, documentation, and care of artworks comprising modern media, and lectures and publishes widely on the theoretical and practical issues arising from the conservation of non-traditional and impermanent materials in contemporary works of art.

The Science For Conservators Series

Facture: Conservation, Science, Art History

Historical and Philosophical Issues in the Conservation of Cultural Heritage

The International Encyclopedia of Information and Library Science was published to widespread acclaim in 1996, and has become the major reference work in the field. This eagerly awaited new edition has been fully revised and updated to take full account of the many and radical changes which have taken place since the Encyclopedia was originally conceived. With nearly 600 entries, written by a global team of over 150 contributors, the subject matter ranges from mobile library services provided by camel and donkey transport to search engines, portals and the World Wide Web. The new edition
retains the successful structure of the first with an alphabetical organization providing the basic framework of a coherent collection of connected entries. Conceptual entries explore and explicate all the major issues, theories and activities in information and library science, such as the economics of information and information management. A wholly new entry on information systems, and enhanced entries on the information professions and the information society, are key features of this new edition. Topical entries deal with more specific subjects, such as collections management and information services for ethnic minorities. New or completely revised entries include a group of entries on information law, and a collection of entries on the Internet and the World Wide Web.

The Organic Chemistry of Museum Objects

For more than ten years, the Science for Conservators Series have been the key basic texts for conservators throughout the world. Scientific concepts are basic to the conservation of artefacts of every type, yet many conservators have little or no scientific training. These introductory volumes provide non-scientists with the essential theoretical background to their work.

The Science For Conservators Series

For more than ten years, the Science for Conservators series have been the key basic texts for conservators throughout the world. Scientific concepts are basic to the conservation of artefacts of every type, yet many conservators have little or no scientific training. These introductory volumes provide non-scientists with the essential theoretical background to their work. The prime reason for the books' continuing success is that they clarify often complex ideas, without distortion or over-
simplification. They are useful basic textbooks for all conservators in training, and as such are in use throughout the world. Now part of the Heritage: Care-Preservation-Management handbook programme, these volumes in the collection have now been provided with carefully selected bibliographies and reading lists, to bring the student into contact with the most recent work in the field. Further volumes are in preparation.

Science and Art: The Contemporary Painted Surface

Science for Conservators: Adhesives and coatings

Conservation research in libraries is a rapidly growing field. This book places analysis within its context in conservation and provides examples of how this expensive resource can be used. Through a series of case studies, it describes major analytical procedures, including visualization, molecular, elemental and separation techniques as well as chemical tests. It is thus a suitable reference work for library conservators and curators. Please note: Despite careful production of our books, sometimes mistakes happen. Unfortunately, the authorship for some chapters wasn’t correct in the original publication. Chapter 5 was written by Andrew Beeby and David Howell as co-author, chapter 6 by Kelly Domoney and David Howell as co-author, and chapter 9 is authored by Anita Quye. This will be corrected. We apologize for the mistake.

Conservation and Restoration of Glass
Preventive Conservation in Museums makes available and comprehensible the diverse literature and ideas of preventive conservation to an audience with a limited scientific background, principally those studying museum studies or engaged in the museum profession. It bridges the gap between the basic museum generated literature and technical and detailed conservation literature. The area of preventative conservation has developed greatly in recent years and has adopted a far more holistic approach. The development of the concepts of risk analysis, management of conservation and how preventative conservation relates to the importance of traditional beliefs and approaches to artefacts have all made an impact on the subject in recent years along with the advance of instrumentation over the last thirty years. The next generation of ideas that will affect preventive conservation practice are just starting to emerge, including: detailed modelling of the environments of buildings and the sustainability of the artefactual and building heritage. Preventive Conservation in Museums highlights the wide variety of threats, develops the concept of an holistic appreciation of these threats, and too appreciates the need to prioritise the appropriate forms of response. It uses a careful balance of sources, some technical, some theoretical, some practical as well as case studies to explore threats and their mitigation. For all those people involved in preventive conservation, be they students or professionals, this volume will be an invaluable summary of the past, present and future of the discipline.

Conservation of Wood Artifacts

This book provides practical information on the use of infrared (IR) spectroscopy for the analysis of materials found in cultural objects. Designed for scientists and students in the fields of archaeology, art conservation, microscopy, forensics, chemistry, and optics, the book discusses techniques for examining the microscopic amounts of complex, aged components in objects such as paintings,
sculptures, and archaeological fragments. Chapters include the history of infrared spectroscopy, the basic parameters of infrared absorption theory, IR instrumentation, analysis methods, sample collection and preparation, and spectra interpretation. The authors cite several case studies, such as examinations of Chumash Indian paints and the Dead Sea Scrolls. The Institute’s Tools for Conservation series provides practical scientific procedures and methodologies for the practice of conservation. The series is specifically directed to conservation scientists, conservators, and technical experts in related fields.

Science and Art

The Conservation and Restoration of Ceramics brings together the wide range of current information relevant to the practising conservator. The book opens with a discussion of the fundamental nature of the ceramic medium, information which is of primary importance when selecting treatments or considering preventive conservation measures. Details on techniques are given in a series of chapters covering the restoration and conservation processes, but the emphasis is on the basic principles involved in the choice of materials and methods. The nature and properties of materials commonly in use are fully discussed and guidance is given on the facilities and equipment needed. Also covered in the book are old restoration materials and methods, the ethics of ceramics conservation, examination and recording, display treatments and emergency procedures. Now in paperback, this book will be invaluable to practising conservators and readers of conservation as well as of interest to museum curators and collectors.

Conservation of Leather and Related Materials
A curator, a paintings conservator, a photographer, and a conservation scientist walk into a bar. What happens next? In lively and accessible prose, color science expert Roy S. Berns helps the reader understand complex color-technology concepts and offers solutions to problems that occur when art is displayed, conserved, imaged, or reproduced. Berns writes for two types of audiences: museum professionals seeking explanations for common color-related issues and students in conservation, museum studies, and art history programs. The seven chapters in the book fall naturally into two sections: fundamentals, covering topics such as spectral measurements, metamerism, and color inconstancy; and applications, where artwork display, painting materials, and color reproduction are discussed. A unique feature of this book is the use of more than 200 images as its main medium of communication, employing color physics, color vision, and imaging science to produce visualizations throughout the pages. An annotated bibliography complements the main text with suggestions for further reading and more in-depth study of particular topics. Engaging, incisive, and absolutely critical for any scholar or student interested in color science, Color Science and the Visual Arts is sure to become a key reference for the entire field.

Science for conservators

Conservation Skills provides an overview of the issues facing conservators of historic and artistic works. It not only describes the nature of conservation but also provides an ethical framework to which the conservation of objects can be related. Drawing on case studies of well-known objects such as the body of Lindow Man and the Statue of Liberty it addresses the following issues: * perception, judgement and learning * reasons for preserving the past * the nature and history of conservation * conservation ethics * recording, investigating, cleaning objects * stabilisation and restoration * preventive conservation * decision making and responsibilities.
Art Conservation

Materials for Conservation: Organic Consolidants, Adhesives and Coatings provides an overview of one aspect of materials conservation treatment, particularly the properties of organic consolidants, adhesives, and coatings. The contents of the book are divided into two parts; these parts are background information and survey of polymers. The coverage of the first part includes polymer science and the uses and requirements of applied polymers. The second part covers resins, vinyl, thermoplastics, fillers, and colorants. The text will be most useful to individuals involved in the management and conservation of historic materials, such as museum curators. Materials engineer and polymer chemists will also benefit from the book.

Science and Golf II

Scientific concepts are basic to the conservation or artefacts of every type, yet many conservators have little or no scientific training. These introductory volumes provide non-scientists with an essential theoretical background to their work. For more than ten years, The Science for Conservators Series has provided the key basic texts for conservators throughout the world. Scientific concepts are basic to the conservation of artefacts of every type, yet many conservators have little or no scientific training. These introductory volumes provide non-scientists with the essential theoretical background to their work.

Conservation Skills

The cleaning of a work of art often involves removing not only dirt and grime but also unwanted layers
of varnish, gilding, and paint from the work's surface. The challenge for conservators lies in finding a cleaning agent that will act on one layer without affecting the layer being preserved and without leaving any harmful residues on the cleaned work. This book, which examines gel cleaning in the treatment of paintings and painted works of art, presents the methodologies, data, and results of a collaborative project of the Getty Conservation Institute and Winterthur Museum. Among the issues covered are the theory and application of gel cleaning systems, the detection of residues left on the surfaces of objects cleaned with these systems, research into solvent-gel and solvent residues, stability of surfactants during natural and artificial aging, and recommendations for formulating gels for specific cleaning tasks.

Infrared Spectroscopy in Conservation Science

The impetus for this book was the desire to systematically organize the extant literature on the conservation of cultural property made of wood, from its beginnings before the Christian Era to the year 2000. Various published reviews and monographs, including Holzkonservierung (Wood Conservation) published by the senior author in 1988, have appeared over the years, especially in English and in German. They have provided exemplary treat merit of individual areas or aspects of wood conservation, but a comprehensive, up-to-date exposition of historic and current developments has been lacking. The diverse professional fields of the authors, as well as their insights into methods of conservation and restoration of wood artifacts in Europe, North America, and Asia provided a solid basis for the success of this undertaking. One of the goals during the examination of the literature was that not only well-known conservators and scientists from countries that are leaders in wood conservation should be represented, but that less well-known, often not as readily accessible contributions should also be included. Only in this manner was it possible to draw a comprehensive picture of the national and international state of wood conservation. The Art and Archaeology Technical Abstracts (AATA) of the
Getty Institute were very helpful in our efforts to evaluate as many publications as possible.